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ABSTRACT

Guidelines are presented for three levels of training for professional librarians or library students in the handling of non-book materials. Course guide I is designed for use with students in their initial professional studies, regardless of eventual specialization. Course guide II pertains to advanced studies in non-book librarianship. Course guide III deals with the post-experience or post-graduate level. The guidelines, consisting largely of behavioral objectives which may be used in specific media courses or in conjunction with a general curriculum, are adaptable to a wide range of teaching methods. (STS)

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MEDIA AWARENESS FOR LIBRARIANS

Course guidelines

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

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The compilation of these course guides was a corporate effort, with much helpful criticism exchanged by individuals and groups concerned. The main responsibility for each section was as follows:

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The editor was N W Beswick.

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Course Guide I: The application of the librarianship of the new media which should be covered in the initial education of every librarian, whatever his eventual specialization

Course Guide II: Advanced studies in non-book librarianship

Course Guide III: Post-experience/post-graduate level

GENERAL INTRODUCTION

1. The rapid proliferation of audio-visual and other non-book materials has introduced new dimensions of possibility and responsibility into the profession of librarianship. Few types of library have remained free from the effects of the 'media explosion', although the non-book provision may still be fairly modest in individual cases. However cautious a view we may take of the forecasts of certain prophets and 'futurologists', there is every indication that the use of non-book formats to record and transmit information, provide stimulus and expression, and convey experience and insight, will not only continue but greatly increase. Moreover, despite the cutbacks occasioned by the current economic situation, developments in education will continue to place heavy emphasis on audio-visual facilities, and to explore further the possibilities of educational technology in large group, small group and individualized settings, and there may indeed be very good economic reasons for doing so.

2. Faced with such developments, schools and departments of librarianship education, together with those responsible for the in-service training of librarians in post, find themselves changing and re-shaping their programmes to include consideration of the various non-book media and their implications for our professional activities. The reaction of some has been to add on an extra course, in the librarianship of non-book materials, making sure that no important aspects are missed; others have felt that this unduly emphasizes the feeling that non-book materials are 'different', and that by contrast it is better to integrate consideration of non-book materials into every course and level of librarianship education – a goal which is admirable if we can be sure it is being consistently achieved. In neither case however is there much to help the teachers concerned in the planning of their programmes, nor any means of checking whether what is being attempted comes anywhere near what might be considered adequate.

3. It is the intention of the present set of course guides to offer such help, without in any way wishing to trespass on the prerogatives of schools and teachers. These guides are not a set of syllabuses, nor do they necessarily represent 'a course'. There is little prior assumption about teaching method – whether for instance courses should be taught by mass lectures, small group seminars or individualized packages: though the drafters of the guides have generally assumed that to see non-book materials used as teaching aids and as sources, to handle equipment personally and to have to consult materials in a library-like setting are all valuable in giving incentive and insight. Library schools may wish to review their practice here throughout their programme, and look for the difficulties which sometimes unnecessarily stand in the way.

4. It has often been deplored that the term 'non-book' should be so negative and non-descriptive. As our Leeds contributors put it, the prefix 'non' tends to display inferiority of status, thus Event/Non-Event, Person/Non

Person, Sense/Nonsense, and therefore perhaps Book/Non-Book! 'Audio-visual materials' for many suggests films and sound recordings, and the use of equipment, and for others raises the complaint that a book is usually visual (save for the blind, for whom it is either 'audio' or 'tactile'). 'Media' too often means also 'the mass media', including newspapers and advertising, with overtones of low intellectual quality, improper persuasion and degradation. There is no doubt that all this needs to be considered in planning programmes of education and training in this subject. We have tended nonetheless to prefer the two terms 'media' and 'non-book materials' and to use them almost interchangeably.

5. Our definition for practical purposes covers all the different formats listed in the LA/NCET *Non-book materials cataloguing rules*, page 9. Some would add maps to the category, as well as the computer items the LA/NCET rules had to omit. New categories are likely to appear, and the definition 'anything that is not a book, periodical, pamphlet, manuscript or archive on paper' may allow for the inclusion of different forms of miniaturized publication as well as such future possibilities as three-dimensional holograms. At the same time, any consideration of the wider effects of non-book materials must consider the McLuhanite world of the broadcast and mass media, which may arguably have altered the thinking, perception and approach of our clientele, and this is irrespective of whether or how much of it is recorded for retrieval and library use.

6. We take for granted, and would strongly urge, that all media of communication and record support and complement each other. Books and other media will therefore be examined and compared sympathetically and critically, with the emphasis as much on content as on mode of presentation, and in the understanding that items in different formats may often be used together.

7. We have proceeded on the assumption that there are three definable levels of interest:

   (i) Ordinary students of librarianship in their initial professional studies. All such students need to be able to relate development in non-book materials to other areas of concern and to build up a sound basic understanding of the challenges facing the profession from all sides. We assume that for all such students there is a basic core of knowledge and ideas which they must be able to integrate, and that so far as non-book materials are concerned the concepts and understanding required are greater than many at first imagine.

   (ii) Students with a special interest in non-book materials who wish to take their studies to a deeper level, as part of an optional or elective course. Such students may or may not have a specific career reason

for doing this. We have assumed that a certain element of choice must therefore be open to them.

(iii) Qualified or experienced librarians who wish to up-date their professional knowledge. This is perhaps the more difficult problem to tackle in a guide of this kind, because no common assumptions can be made about preliminary knowledge or understanding. What can be assumed is a grasp of the basics of librarianship, a degree of general professional insight, and perhaps good motivation for learning. Because in some cases the simpler needs of such people could be met by application of the pointers in guides I and II, guide III has especially concentrated on the subject in the context of a higher management training programme or similar course of advanced study.

8. A simple listing of topic headings to be 'covered' seemed unhelpful, especially as we were not setting out specific syllabuses for specific courses. A topic heading gives little indication of level or depth, nor of its meaning for the student. We have preferred to provide a set of 'behavioural objectives' or 'student outcomes', giving some indication of how the teacher would know (and the student be able to ascertain) that the purpose of the teaching and the learning had been achieved. These objectives may be built into specific media courses, or they may be measured against the achievements of existing courses in the general curriculum, in order to assess what changes if any may be necessary. This is up to the users of the guide, who know much better the circumstances in which they must work. We would however hope that all people teaching professional librarianship courses might find it profitable to test our objectives against the anticipated outcomes of their own teaching; there can be very few for whom this would be totally irrelevant.

9. A problem for teachers in this subject area (as with some others) is the variety and unreliability of much of the published literature. As our Leeds contributors put it, 'Writers are usually enthusiasts who have spent a great deal of money on their enthusiasm. It is rare to find in the literature honest admissions of failure or detailed analysis of reasons why a particular programme achieved less than was anticipated. So much of the literature represents nothing more than pious hopes written at the beginning of a project when euphoria was high . . . Failure tends to be quietly buried leaving only the literature to mislead and misdirect.' Teachers and students must seek out the literature which assesses mistakes, costs, limitations and lost opportunities, as well as that which shows evidence of coming from an organization active in media work for enough time for mature conclusions to be drawn. Visits wherever they can be arranged are often valuable in bringing speculation down to earth, as well as sometimes allaying unnecessary panics and fears.

10. The pace of obsolescence is another problem for teachers and students, and in itself provides a major teaching point which should not be overlooked. As this may affect content in any section of a librarianship course, schools of librarianship will need to consider the usefulness of programmes of in-service training and up-dating for their own teaching staffs. However, it would be unwise to think of this only in respect of changes in the workings of machines. Librarians should not be encouraged to take over the functions of technicians, and as our Leeds colleagues again remind us, 'the ever present danger of teaching media librarianship is that the machines can be transmuted from simply a means of unlocking informational riches to an end in themselves, with teaching and interest becoming centred upon how to work the magic boxes and their care in sickness and health'. Much more important is what the machines can do for us, and an understanding of the nature, value and organization in the library of the materials to which they give us access.

11. This usefully returns us to our basic aim, which is to illuminate the teaching and learning of the body of knowledge, concepts and skills which underpins the profession of librarianship. What we are hoping to promote is greater insight into and understanding of the challenges facing our profession among students who are preparing themselves to join it and those with experience who are seeking to improve their effectiveness. This is not a fringe matter, nor a sectional interest, the concern of a small minority with peculiar career goals; it is an element that pervades the whole and informs and enriches it at every level. We hope it will be used, and useful, in this broad context.

N W Beswick

Course Guide I

THE APPLICATION OF THE LIBRARIANSHIP OF THE NEW MEDIA WHICH SHOULD BE COVERED IN THE INITIAL EDUCATION OF EVERY LIBRARIAN, WHATEVER HIS EVENTUAL SPECIALIZATION

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Definitions

(i) 'Libraries' includes the concepts of information services and resource centres at local, area, national and international level.

(ii) 'Non-book materials' as a general term *omits* books, serials, pamphlets, maps, manuscripts and archives.

(iii) 'nbm' equals the general concept of non-book materials.

(iv) 'Media format' equals a specific physical form of non-book materials, including its contents.

Introduction

This guide is intended for library school lecturers faced with the problem of developing the study of nbm for students of librarianship at the initial stages of their professional education. It is not intended as a stereotype for course design, neither is it intended to stipulate that the content outlined should form a separate or distinctive course. It offers a general plan which must be tailored to the circumstances of the individual library school. How the range of knowledge of nbm is taught, experienced or learned by students is left to the judgement of the individual library school.

Throughout the guide it is necessary to appreciate that relationships between aspects of nbm and book librarianship should be borne in mind. Nbm should not, it is believed, be considered in isolation.

While references to the use of nbm in specific types of libraries has not been highlighted in the guide it is expected that differences in such practice will be referred to as appropriate in individual courses.

Finally the length of any particular section does not reflect its importance but merely that it was possible to be more specific in certain areas than others.

General Aim

The student will recognize the acquisition, organization and exploitation of nbm as a normal aspect of the role of libraries.

1. Glossary of terms used in non-book librarianship (including acronyms and abbreviations)

The student will be able to:

(i) Define and criticize the term non-book librarianship

(ii) Define a given list of non-book terms within each of the areas:

(a) media formats, eg filmstrip, double frame
(b) equipment, eg audio-cassette, tape-recorder, VCR
(c) libraries, eg resource centre, integrated collection.

2. Requirements of users in relation to a media format, equipment and libraries

The student will be able to:

(i) Outline the reasons for the growth of usage of nbm in libraries in Great Britain.

(ii) Cite the principal developments which stimulate the demand for nbm in libraries.

(iii) Define the principal groups of users of nbm at the present time.

(iv) List the range and depth of level of user requirements for nbm in various types of libraries.

3. Physical qualities of nbm related to potential library use

The student will be able to:

(i) Discuss the implications for libraries of the physical qualities of nbm in relation to their care, handling, storage, durability and usefulness.

(ii) Specify examples of equipment available for the use of different media formats, eg loop film projector.

(iii) State the requirements for equipment in relation to library use.

(iv) Discuss the reasons for the creation and production of nbm by the library.

(v) Operate a cassette tape recorder (record and playback functions), filmstrip projector, slide projector, and a microform reader.

(vi) Follow a recommended procedure for the preparation of specified media formats, eg slide set, tape slide.

4. Bibliographical control and service

The student will be able to:

(i) Define the term 'bibliographical control' in relation to nbm.

(ii) Review the present state of national bibliographical control of nbm in Great Britain.

(iii) Review the present state of international bibliographical control of nbm.

(iv) Specify the principal types of bibliographical tools currently available for recording nbm.

(v) Cite correctly examples of bibliographical tools used for recording nbm produced nationally and/or internationally.

(vi) List the general criteria used for assessing book materials, including content and format.

(vii) Select from the above criteria those which are specifically applicable to the assessment of nbm.

(viii) List additional criteria to those noted in (vii) needed to assess nbm.

(ix) Apply the criteria selected in (vii) and (viii) in order to produce an objective review of any particular media format.

(x) Undertake bibliographical searches to trace the existence of nbm of all kinds.

(xi) Use a standard method of bibliographical citation when compiling bibliographical tools relevant to nbm.

5. Organization of knowledge: theory and practice

The organization of knowledge in nbm form through classification schemes,

catalogues and indexes.

Theory

The student will be able to:

(i) Relate a library's cataloguing policy for nbm 'to the extent of the collection, the needs of the clientele, and the special considerations involved in each instance'. (AACR 1967)

(ii) Describe the cataloguing, classification and indexing provision suitable for nbm used by any particular group.

(iii) Discuss the reasons for selecting an integrated catalogue.

(iv) Define the term 'self-cataloguing' in the context of nbm.

(v) List methods for recording the location of nbm.

(vi) List the general problems in cataloguing, classifying and subject indexing (pre- and post-coordinate indexing) nbm.

(vii) List the specific differences and similarities between:

- (a) classifying book and non-book materials
- (b) classifying different media formats
- (c) subject indexing book and non-book materials
- (d) subject indexing different media formats
- (e) the descriptive cataloguing of book and non-book materials
- (f) the descriptive cataloguing of different media formats.

(viii) List the possible sought headings for nbm, eg author, title, subject, form, level.

(ix) Discuss the reasons for selecting a particular physical form of catalogue for nbm.

(x) List the major Anglo-American cataloguing codes for the descriptive cataloguing of nbm.

(xi) Show awareness of the existence of specific cataloguing codes for specific media formats.

Practical

The student will be able to:

(i) Construct a standard cataloguing entry as described in LA/NCET (or new AACR, if applicable) for a variety of media formats.

(ii) Classify a variety of media formats by using standard tools, eg DC18.

(iii) Create subject index entries for a variety of media formats using pre- and post-coordinate methods.

6. Management

Planning

The student will be able to:

(i) List the factors to be considered in planning accommodation for storage, exploitation and production of nbm.

(ii) Discuss the problems in planning accommodation for storage, exploitation and production of nbm.

(iii) Identify and assess appropriate sources of assistance in the above task, eg published standards.

(iv) Outline possible solutions to the problems discussed in (ii).

Finance

The student will be able to:

(i) Isolate the differences between the financing of book and non-book materials.

Staffing

The student will be able to:

(i) List the skills required of personnel in the librarianship of nbm.

(ii) Relate the expertise of the professional librarian to that of others in the field of nbm.

Stock selection (includes the concept of editing)

The student will be able to:

(i) List the general criteria used for assessing book materials, including

content and format.

(ii) Select from the above criteria those which are specifically applicable to the assessment of nbm.

(iii) List additional criteria to those noted in (ii) needed to assess nbm.

(iv) List the principles and methods by which a library can determine policy for selection, acquisition and editing of nbm. 'Selection' includes acquisition by production or by hiring.

(v) Outline techniques for selection, acquisition and editing of nbm in so far as they differ from those applied to book stock.

Stock control

The student will be able to:

(i) Assess methods of stock control specifically related to nbm using given criteria. Stock control includes: management of the collection; allocation, duplication and relegation; document delivery; circulation control.

Supportive services

The student will be able to:

(i) Outline the functions and services of a variety of supportive services, both commercial and non-commercial, at local, regional, national and international levels, eg AVLS, ILEA Media Resources Centre, etc.

(ii) Relate the activities of a particular library to other agencies within the supportive 'network'.

(iii) Discuss the role of supportive services in the area of nbm.

Educating the user

The student will be able to:

(i) State the need for library-user education in the field of nbm.

(ii) Outline methods by which library users can be educated in the use of nbm.

Course Guide II

ADVANCED STUDIES IN NON-BOOK LIBRARIANSHIP

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INTRODUCTION

1. These studies build upon and advance the learning prescribed in Guide I, on the understanding that the student has chosen to pursue studies to a greater depth. The student may be assumed to have completed a course which includes the essential elements of Guide I; however, in the case of one-year post-graduate courses such learning may be being pursued concurrently and this will have to be taken into account by the course designer.

   An option course usually allows room for individual student choice, basing its strategy to some extent upon individual motivation. It is assumed in the present guide that the student will select from the objectives and subject areas that follow, rather than necessarily aim to cover all of them. Not every specialist wishes to be a cataloguer, or a designer of premises, or work in an educational library, and at this level some degree of flexibility will enable student interest to be caught and canalized. The units to follow therefore indicate a minimum level of attainment for an advanced student who is presumed to be choosing an approved number of units for a full course.

   In particular, the student may justifiably wish to confine studies to an analysis in depth of the requirements of one type of library. We have analysed the particular points of interest within each library type in units 11–16, but in many cases it is possible with the other units for a 'type of library' bias or limitation to be put upon them. For example, in unit 8, 'The organization of knowledge', a student deeply committed to work in school libraries might work with different emphases from one whose interest was in (say) a specialist film library.

THE UNITS

2. Glossary of terms

The student will be able to:

(i) Define a longer list of terms than in guide I, including more specialist terms such as 'fine grain duplicating negative', 'Dolby processed', '405 lines 50 field'.

3. Requirements of users

The student may relate this to a particular type of library, as in units 11–16. Alternatively this may be a general consideration applying to a broad public

and a variety of library types. In this second case, the following objectives apply. The student will be able to:

(i) Define the requirements of users of the public library, seeking non-book media or their contents, in terms of:
   (a) the needs of different age-groups
   (b) the needs of different interest groups
   (c) the expression of these needs in different departments of the public library service.

(ii) Define the uses of non-book media in educational institutions, specifying differences to be found between different levels of education; and distinguish between the needs of teachers planning class presentations, teachers planning a range of learner-activities, and students and pupils in individual and group search.

(iii) Define the different types of special library and the specific needs of different types of user, distinguishing between libraries special in intention but utilizing a wide range of different types of information material, and those which specialize in one or more particular formats, such as film or sound recording.

4. Physical qualities: equipment

The student will be able to:

(i) Handle with confidence the most current examples of the following types of equipment:
   (a) viewers and projectors for slides, filmstrips, filmloops, overhead transparencies and micro-materials
   (b) players for sound recordings on disc
   (c) players and recorders for audio-tapes and audio-cassettes
   (d) players and recorders for videotapes, videocassettes and (when they appear) videodiscs and other formats;
   (e) equipment for linked presentations such as tape-film and tape-slide sequences, including those involving two or more pieces of apparatus as well as unitary machines such as the Singer Caramate
   (f) viewers and projectors for film, particularly 8mm, and especially (though not entirely) equipment designed for library rather than lecture-hall use.

Those wishing to work in specialized libraries, such as film libraries, may wish to practise with more elaborate equipment for projection or mass presentation; there are however limitations on what a library school may be expected to have available.

(ii) Make preliminary diagnosis of simple malfunctions, and where necessary replace lamps, styli and other simple items (but without planning to usurp the technician's function).

(iii) Discuss differences (physical, mechanical, economic and design) between different models (eg different slide projectors or cassette players) and make reasoned recommendations for library use.

(iv) Determine the difficulties and problems for different types of library user in handling equipment, according to the situation of each library type and the age and status of users; and draw up guidelines for any necessary supervision and/or guidance and instruction, so as to promote simple and safe use.

(v) Describe a variety of sources of information (including institutions, officers and written sources) on all matters connected with the acquisition and functioning of equipment. (This would include the National Audio-Visual Aids Centre, lea advisers, standard texts, specialist journals, etc.)

5. Physical qualities: storage

The student will be able to:

(i) Discuss the storage requirements of different media in close detail, taking into account the conflicting demands of preservation on the one hand and convenient display for the user on the other.

(ii) Compare different storage methods in terms of the above and of costs.

6. Physical qualities: design and production

In order to demonstrate an understanding of nbm formats and suitable design characteristics, the student will be able to:

(i) Produce and extended audio-visual item (eg tape-slide, video, 8mm film) of his/her own design, lasting at least fifteen minutes, and displaying an understanding use of the potentialities of the format chosen. This work should be undertaken with technical assistance, with the accent on the student's competence in design planning and criticism of interim stages, including mistaken angles, poor cutting, etc.

(ii) List and discuss intelligently the factors to be considered in the manufacture of such an item for the purposes of library orientation or publicity.

(iii) Evaluate the effectiveness of the design specifications for manufacture of an nbm item. (This is a case where the inter-relationship of content and means of exposition is particularly close.)

7. Bibliographical control and service

The student will be able to:

(i) Demonstrate a thorough knowledge of the major catalogues, bibliographical sources, lists and reviewing media for nbm, including their names, frequency, coverage and internal arrangement.

(ii) Discuss in detail the relative advantages and disadvantages of each medium in relation to others, to a variety of stock objectives, and in terms of different types of library.

(iii) Produce a detailed selective materiography for a specified topic, with full descriptive annotation.

(iv) Discuss future development in national and international bibliographic control of nbm, in relation to that for books.

8. Organization of knowledge: theory

The student will be able to:

(i) Make detailed comparisons between the various cataloguing codes for nbm and relate them to the requirements of different types of library and library user.

(ii) Discuss in informed detail the advantages and disadvantages of the different forms of catalogue (including examples of pre-coordinate and post-coordinate) in relation to a variety of uses of audio-visual media in different libraries.

(iii) Explain the pressures on the part of some users for detailed analytical cataloguing of visual media, and list the management and practical considerations that would determine decision-making in particular types of library.

(iv) Describe attempts at specialized classification systems for visual media, and list advantages and disadvantages for different types of library.

9. Organization of knowledge: practice

The student will be able to:

(i) Produce descriptive catalogue entries for items in each of the major sections of the LA/NCET rules, including some items presenting matters of difficult decision.

(ii) Describe and demonstrate the principles underlying depth-indexing in particular formats in specialized libraries, such as shot-indexing in some film libraries.

10. Management

The student will be able to:

(i) Discuss and produce a variety of planned layouts for a type of library of her/his own choice, allowing for the inclusion and use of nbm.

(ii) Discuss in detail the implications of the inclusion of nbm in a library previously limited to printed items, in terms of the management decisions to be made.

(iii) Prepare job descriptions for the employment of additional librarians and other personnel in a library becoming multi-media for the first time.

(iv) Discuss how librarians and members of other professions and occupations interact as colleagues, both within multi-media libraries and within departments or sections of an institution to which the library is subordinate, eg Learning Resources Departments combining the library with design and production facilities in audio-visual and reprographic materials.

(v) Identify the organizational problems of stock selection for nbm and make constructive proposals for their resolution.

(vi) Outline programme of in-service training for library staff in the various aspects of nbm, and discuss problem features.

DIFFERENT TYPES OF LIBRARY

The student will be able to describe in detail the present state of the art in relation to the use of nbm in a chosen type of library. These units if they are to be meaningful may go into very great depth, and it is undesirable for these guides to specify each area in detail. It is thought however that the following objectives are central to each library type and will form the nucleus of their unit.

11. Public libraries

The student will be able to:

(i) Analyse the non-book publication in a given subject field, and discuss the relevance of available materials to particular types of public library user or service.

(ii) Analyse in detail the types of nbm suitable for inclusion in a local collection, including items whose production may be initiated by the library.

(iii) Discuss in detail the underlying principles for the management of collections of specific media formats, eg sound recordings, in public library service points of different sizes and kinds.

(iv) Discuss the services of the library, through its nbm collection and facilities, in relation to the needs of elements in the community:

(a) institutions such as schools and hospitals
(b) individuals, such as the blind, illiterates, pre-school, etc.

(v) Discuss the relationships of the public library to other services in the field of nbm, including museums, public record offices, audio-visual centres and regional resource centres, as well as to the productive agencies within teachers centres and educational institutions.

12. National libraries: general

The student will be able to:

(i) Compare the policies of different national libraries in relation to the collection of nbm, taking each format in turn and looking for and explaining omissions and emphases.

(ii) Compare the policies of different national libraries in relation to the

bibliographic control of nbm, in the light of the objectives of UBC.

(iii) Discuss future functions of national collections in relation to nbm.

13. National libraries: specialist

(i) Discuss the functions and achievements of specialist libraries having a national or quasi-national status, eg the British Film Institute, the British Institute of Recorded Sound, etc.

This unit will normally overlap with the following.

14. Specialist libraries

i.e. Libraries specializing in one or more forms of nbm, to the virtual exclusion of others and of printed items. The student will be able to:

(i) Describe in detail the objectives of such libraries and compare them with those of other types of library.

(ii) Describe in detail specialist practices in such libraries, in comparison with those of other libraries.

15. Special libraries

i.e. Libraries serving the needs of particular institutions or users, rather than serving a general or educational function, and not specializing in one format as in item 14 above. The student will be able to:

(i) Describe in detail the contribution made by non-book media to various types of special library, including industrial libraries, architects' libraries, libraries serving town planning, the arts, etc.

(ii) Analyse modifications of general library practice, such as cataloguing, reference service, etc, desirable for nbm in a special library context.

16. Libraries serving educational institutions

Up to a point these libraries have features and objectives in common, but there will also be areas of difference to be explored, especially by students wishing to specialize in one type, eg university libraries or school libraries. In general the student will be able to:

(i) Give an account in some detail of developments in education which have led to an increased interest in the library use of nbm.

(ii) Discuss in general terms 'the systems approach' to education as applied to educational technology.

(iii) Give reasons for and against a close library involvement with the consultancy and production aspects of materials creation.

(iv) Relate different types of educational institution to the problems of area provision of nbm, giving indications of possible networks and methods of cooperation.

(v) Students specializing in particular types of educational institution will in addition need to consider other factors. Some examples of objectives to be achieved are suggested as follows:

University libraries – Outline possible present and future uses of nbm as research tools and primary sources, together with some of their possible limitations in this respect, and describe the contributions of university libraries in UK and overseas (especially USA) in providing such services to scholarship.

Polytechnics – Distinguish the particular needs of specialist departments (such as architecture, education, the fine arts, librarianship) for non-book media, and discuss ways in which these special needs may be met in the wider context of the library's general media provision.

Institutions of teacher-training – Distinguish between the provision of nbm at student level and that for work in schools with pupils during teaching practice.

School libraries – Draw up programmes of library cooperation with classrooms and subject departments leading to maximum economy in the use of AV equipment and materials.

Course Guide III

POST-EXPERIENCE/POST-GRADUATE LEVEL

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INTRODUCTION

The conceptual problem in designing a course of study of the media for librarians already in senior professional posts is that there are two potential markets. The growth of the audio-visual resources field in recent years has caused many senior librarians to need to or wish to re-train themselves to cope with new demands on their skills in their day-to-day work. For some the need is to acquire the skills to become organizers and managers of media libraries or departments of libraries having considerable quantities of media material within them. For others, perhaps more senior personnel, the impetus to learn more about the nature, purposes and potentialities of media other than books arises out of their involvement *inter alia* with the media as a result of their management duties. To be fully effective in their new roles the first category really need courses of a kind described in the other two sections of this guides. The second category need courses with a significantly different focus. For them the need is for the development of an understanding of the opportunities and constraints operating in the media librarianship sphere sufficient to enable them, as library managers, to make objective evaluations of the, possibly, over-committed media specialists' demands on resources. Such specialists with all the facts and figures and (perhaps confusing) arguments at their fingertips will often lack a total perspective and it is a contribution to the achievement of exactly that quality which should activate the senior librarian in pursuing studies of the media. The emphasis in courses at this level, therefore, needs to be upon the management implications – staffing, costs, benefits, standards, etc – with, naturally, an associated concern for the appreciation of trends and processes in the development of media resources and the educational and communicational theories underlying their production.

The overall aim of this course guide is to offer the material which will, if intelligently assimilated, enable the senior librarian to ask the right questions, evaluate the responses and develop them into coherent policy for providing personnel, accommodation and materials in the proper contexts for library users and for communication and training purposes within the library itself.

That the students are senior, experienced and mature people with, probably, firm and, possibly prejudiced opinions should also be capitalized upon by the encouragement of exchange of opinion across the group. This can be fostered by group assignments and by the group criticism of individual assignments set. There needs to be a considerable emphasis upon practical work, fact-finding visits and evaluation of methods and materials in various contexts. To a much greater extent than upon initial courses mature students

will demand a clear view of where they are being taken and why and will want to see relevance in all they do. They will expect their opinions upon what is being taught and why to be sought and taken account of. Project and practical assignment work should, wherever possible, be arranged to enable students to produce materials, write reports and place and evaluate programmes with their own library situations in mind since most will probably be on detachment full or part-time from a post they will return to.

The units to follow are written principally from the viewpoint of a coherent programme leading to a level appropriate to a substantial unit in a master's degree programme.

The individual units might well form the basis of intensive short courses in their own right suitably amended. The three sections which follow in fact are arranged so that Section I consists of introductory units providing context and basic structure for the units of a more technical character in Section 2. Section I courses, therefore, could be usefully employed on their own whereas the units in Section II are more homogeneous in character and need to be supported by each other. Section 3 provides summary and synthesis to a long course articulating all three sections but the sections can equally be employed as independent entities for the purpose of post-experience level short courses.

SECTION 1: INTRODUCTORY

The overall aim of these two units is to explain the educational background of the media with emphasis on the changes in teaching methods in all sectors of education which has led to their increasing use; and to introduce the librarianship of the media by a prior examination of the case for and against involvement, and the different levels of involvement.

1. Media in libraries – should librarians become involved?

Although the whole philosophy of these units must be that librarians should and will be involved, the general aim of this course is to inculcate a balanced and critical attitude to the provision of non-book materials in libraries. There *are* excellent reasons why a specific individual library should not be involved with the media quite apart from personal prejudice. To ignore the potential of the media however without investigating the possibilities, is as professionally irresponsible as committing a library to total involvement without investigating the problems and the cost.

Assuming involvement, the second aim of this unit is to indicate the possible levels – will the library only require one format, eg a slide collection in an art library, aperture cards in an architectural library; or would the objectives be more easily fulfilled by the establishment of a complete 'resource centre'?

Objectives: at the end of this unit, candidates will be able to:

(i) Describe in writing the arguments for and against involvement in the media.

(ii) Present a reasoned case, in writing, for or against involvement with media in the candidate's own library.

(iii) Define the term 'resource centre'.

(iv) Explain in writing the services provided by, and the organizational units which go to make up, a 'typical' resource centre.

2. The media in education and training

Aim: the aim of this course is to investigate the changes which have stimulated the present increasing interest in, and use of the media in educational institutions and libraries.

Objectives: at the end of this course, candidates will be able to:

(i) Explain in writing the range and type of material contained in the term 'the media'. (See LA/NCET *Cataloguing Rules* and other definitions.)

(ii) Describe in writing the changes in education which have prompted the growth of media collections in libraries.

This includes defining:

(a) discovery method
(b) project method
(c) programmed learning
(d) the 'systems approach' in 'educational technology'
(e) audio-visual instruction
(f) resource-based learning

(iii) Cite appropriate reports such as Hale (1964), Brynmor-Jones (1965), and Parry (1967).

(iv) Describe the relevance of the Open University and its teaching methods.

(v) Describe uses of non-book materials in specific training sessions.

SECTION 2: THE LIBRARIANSHIP OF NON-BOOK MATERIALS

'. . . a fundamental reason for non-involvement is most often uncertainty about

organizational and other problems that could arise when one moves a formerly book-based library into multimedia' (Winter, E. *Problems of converting book-based libraries to multimedia*, BLRDR 5287).

The general aim of the units in this section, is first to identify the problems of a/v librarianship implied by Mr Winter, and where possible indicate solutions and/or guidelines.

1. Nature of the media and their bibliographic control

Aim: the aim of this unit is to develop awareness of the unconventional nature of much of the available media material in terms of producers and suppliers and, indeed, of formats and their potentialities. The means of making the best use of available instruments of bibliographic control and the improvement of critical abilities in evaluating material being considered for acquisition are associated aims.

Objectives: at the end of the unit students will be able to:

(i) List the various types of media material available, and be able to cite examples of each type, and specify indications governing choice of each medium in a variety of cases eg prints *v* slides, tape slide *v* film *v* videotape).

(ii) Write a review of a tape slide sequence, video programme, filmstrip or audio cassette, etc, and so demonstrate an appreciation of target audience intended, technical quality, intellectual quality and value for money.

(iii) Compile breakdowns of probable publishers' costings for the various media as a means of assessing the value for money item in objective (ii) above.

(iv) Identify the principal publishers of media material and assess the importance of their contribution.

(v) Recognize and enumerate the main obstacles to the formulation of workable legal deposit regulations.

(vi) List the principal existing bibliographical sources for non-book materials and describe programmes now in hand for developing more comprehensive coverage.

(vii) Demonstrate an ability to use available bibliography effectively by compiling a list of desiderata for acquisition for a multimedia collection in a limited field of the student's own choice.

(viii) Formulate acquisition policy statements for given situations in various types of libraries.

2. Materials – information retrieval

This unit epitomises the difficulty of course planning for media librarianship. The candidates could comprise:

- senior management requiring a knowledge of the problems involved, but with no interest in or need to do practical cataloguing of the media.
- school librarians whose collections do not demand catalogues with the technical descriptions and complexities demanded by the LA/NCET rules, for example.
- 'practising' (*sic*!) cataloguers of special materials, who of course would be familiar with basic procedures, but who might attend familiarization courses on the new rules, on the lines of the courses organized by the Aslib Audio-Visual Group following the publication of LA/NCET rules.

Objectives: at the end of this course, candidates will be able to:

(i) State in writing the case for and against an integrated catalogue for all library materials.

(ii) Catalogue a given range of media using the LA/NCET rules (Council for Educational Technology Working Paper II *Non-book Materials Cataloguing Rules).*

(iii) Explain the reasons why some have advocated the use of an Optical Coincidence Coordinate Indexing System in certain types of resource centre, and indicate advantages and drawbacks in a variety of circumstances.

(iv) (For librarians handling limited collections) index a given range of media for an OCCI system.

3. Planning, design and equipment

Aims: the aim of this unit would be to alert students to the considerations to bear in mind in the planning, briefing of architects, costing and equipment provision in the design of spaces for media applications.

Objectives: at the end of the unit students would be able to:

(i) Draw up a brief to an architect for the provision of space for media

activity. Specifications for various levels of service from areas in a general library through to full learning resource centre provision would be required, including production areas.

(ii) Develop equipment schedules with detailed cost estimates both of machinery and associated consumables and furnish justifications for the purchase of items for each of the various service levels implied in Objective 1.

(iii) Enumerate and evaluate the several strategies for ensuring the security of equipment.

(iv) Write critical appraisals of situations actually visited, and offer alternative solutions to problems encountered.

4. Equipment – selection, sources of information, security

Aim: to encourage the use and exploitation of the media, and to ensure efficient management of equipment votes of expenditure through the selection and installation of the most suitable equipment.

Objectives: at the end of this course, candidates will be able to:

(i) List the criteria they would adopt in the selection of *any* item of equipment, eg availability of spares, bulbs, etc.

(ii) List the criteria they would adopt in the selection of *specific* items of equipment, eg cassette recorders – are push buttons clearly and simply marked?

(iii) Identify the sources of information on equipment and, in writing, assess their advantages and limitations for *librarians* responsible for such equipment.

(iv) Discuss in seminar, and/or in writing, the relative merits of security methods available, eg engraving, security paint, etc.

(v) Explain in detail any necessary steps that would need to be taken to guide different types of user in the correct and safe handling of equipment of various kinds, specifying the kind of library involved.

5. Staffing aspects

Aim: the aim of this unit would be to describe the various forms of organization of media staffs in different types of service – from those where educational technologists are in overall charge to the opposite situation where librarians are, and including circumstances in which, in an academic organization, educational technology and library are separate.

Objectives: at the end of this unit students will be able to:

(i) Draw up job specifications for all grades and types of staff.

(ii) Appraise staff training and development needs.

(iii) List and evaluate in the context of particular given circumstances all available programmes of media librarianship training and continuing education.

(iv) Describe correct procedures for the interview of all grades of media staff.

(v) Discuss the problems of staff management in this area lucidly recognizing, and being able to list, potential pressure points.

(vi) Draw up personnel organization charts for different forms of media activities.

SECTION 3: APPLICATIONS TO LIBRARY MANAGEMENT

It is hoped that the programmes in this section will be of value to all librarians, regardless of whether media form part of their collections or not. The aim of these courses is to investigate possible applications of a/v techniques to library management, give instruction in the production of such aids a librarian may think necessary to solve a particular communication problem, and where to turn for help if in difficulty.

1. Audio-visual management

Aim: the aim of this course is to ensure that librarians will not be guilty of untidy presentation whether the communication be with colleagues, staff or readers; and that they will be able to identify and solve communication problems preferably *before they arise.*

Objectives: at the end of this course, candidates will be able to:

(i) State the importance of visual presentation in communication.

(ii) Identify specific areas of library management (in general) where a/v techniques could be applied, eg library guiding, reader education, staff in-service training.

(iii) Identify areas in their own library where communication problems do, or might, arise.

2. Audio-visual workshops and production courses

Preamble: the aim of these courses is to give librarians the necessary knowledge of the processes involved in the planning and production of a/v aids, which will enable them to either produce aids unaided (*sic*), or talk to specialists in their own language.

Two types of course are envisaged:

(i) A general a/v workshop to act as an introductory course to the range of aids available.

(ii) Production of specific aids, eg tape-slide.

Example of production course: objectives, content, methodology, etc, will vary according to the media chosen as the theme for the course. It could either be mounted as a separate programme in its own right or incorporated into a larger, longer programme.

3. Tape/slide workshop

Aim: see 'Preamble' above.

Theory objectives: at the end of this course, candidates will be able to:

(i) List the advantages and limitations of tape/slide presentations as a teaching/learning medium.

(ii) Explain in writing the steps involved in the production of a tape/slide presentation. Identify and list the criteria.

(iii) Identify the criteria to be used in evaluating commercially produced presentations.

(iv) Using these criteria, evaluate three (given) presentations.

(v) Define terminology peculiar to this unit, eg 'pulsing', 'balance', etc.

Practical work objectives:

(i) Produce a tape slide presentation.

(ii) Set up and project the presentation for a group teaching situation.

EQUIPMENT FAMILIARIZATION EXERCISES

The use of audio-visual equipment can often be learnt through self-study. The Leeds School of Librarianship has developed a set of drill guides for this purpose, which may be obtained on application to the Head of Department.

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